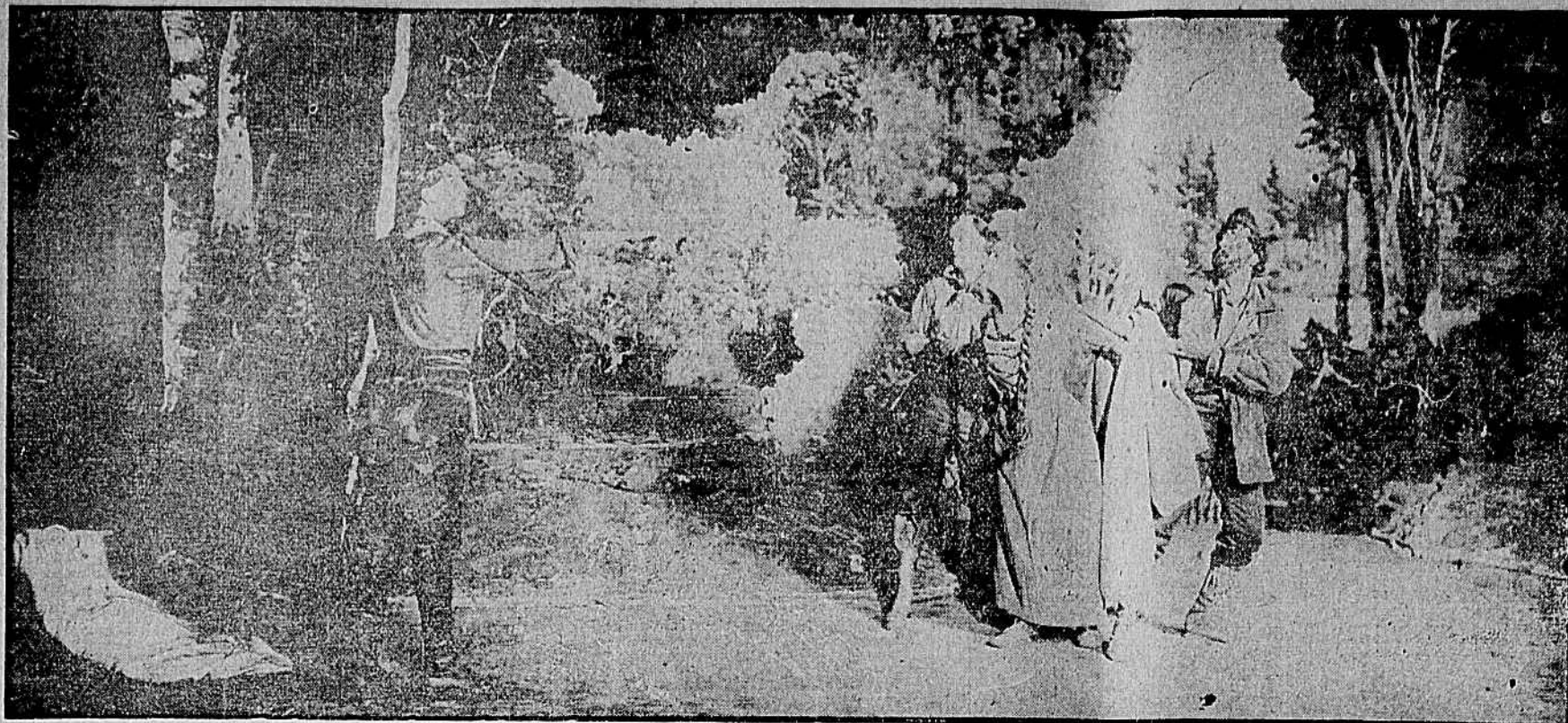


THEATRES



SCENE FROM EUGENE WALTER'S GREAT PLAY, "THE WOLF."

ACADEMY OF MUSIC.
Monday, matinee and night—"Human Hearts."
Wednesday, matinee and night—"Brewster's Millions."
Friday, Saturday and Sunday matinee—"The Wolf."
THE BIJOU.
All the week, Monday matinee—"From Sing Sing to Liberty."
THE COLONIAL.
All the week, Monday matinee—High-class vaudeville.
THE MAJESTIC.
All the week, Monday matinee—Vaudeville.

"Human Hearts."
The story of "Human Hearts" deals with the happenings to honest Tom Logan, the village blacksmith. Tom dwells with his parents in a picturesque spot of the Arkansas hills. There he pursues his vocation, living a plain, simple life—the mainstay of his aged parents, beloved by all who know him, and respected above his fellows. On a certain unlucky day there came to the village a beautiful woman, a temptress, but with a fascination that proved to be the undoing of poor Tom Logan. He immediately proceeded to

is a pathetic one, with many thrilling scenes, but there is a very strong comedy vein running through it, which gives the necessary contrast. Manager Nankerville has provided a most adequate stage investiture for the play, and has engaged an admirable company for its portrayal. "Human Hearts" will play an engagement at the Academy to-morrow, matinee and night.

"Brewster's Millions."
To be a poor young man and suddenly have \$1,000,000 thrust upon one is an experience that all would gladly undergo. But to find that the first \$1,000,000 must be spent in one year, as an absolute necessity to obtain \$7,000,000 more is a happy fate that has befallen only the hero of George Barr McCutcheon's quaint story, "Brewster's Millions." From the book Winchell Smith and Byron Ongley have constructed a dainty comedy, which will be presented at the Academy Wednesday, matinee and night, by Cohan and Harris, comedians.

As Monty Brewster enters million-aiedom, the problem presents itself on the threshold. The \$1,000,000 came from his grandfather, who permitted his mother to die in want. His uncle,

ket, and stocks bound upward at once. He bets on a long shot and wins. He tries Monte Carlo, and breaks the bank. But eventually the contract is fulfilled, and he is a pauper. He has won the seven millions.

"The Wolf."
Eugene Walter's great play of the Canadian wilderness, "The Wolf," has appeared successfully to the critics wherever it has been produced. It is claimed that few bigger or stronger melodramas have ever been written. The play is a fine achievement in dramatic writing, construction and characterization. The settings of the first and third acts are works of art, fit for reproduction by a master painter in oil. An exceptions' company, headed by Andrew Robson, will present the famous play here at the Academy Friday and Saturday and Saturday matinee.

Big Bill at Colonial.
The Colonial Theatre will open its doors to-morrow for the regular season's entertainment with a most excellent bill of Keith stars. A bill of great magnitude has been booked for the opening week, and judging from the advance sale, it will be packed to

minute in this offering than all the others put together.
"From Sing Sing to Liberty."
The new melodrama entitled "From

annual season to-morrow, with a special Labor Day program.
This popular little playhouse fixed itself firmly in the affections of the



FRANCESKA KASPAR, AS NATALIE, and PAUL BLEYDEN, AS CAMILLE DE JOLKDON, in "The Merry Widow."

Sing Sing to Liberty," which is from the pen of that clever young actor-author, Harry Clay Blaney, will be the attraction at the Bijou Theatre beginning to-morrow. The play has several moral and interesting features, with a strong story of heart interest running through the entire four acts, and the comedy is of the clean and wholesome sort.

The star feature of the play is Jack Dorris, the great jail-breaker, who has made a scientific study of how to open handcuffs and cell doors, in addition to which he is a clever actor, and gives a manly performance of the hero role, in addition to presenting two of the most wonderful feats ever presented to the public, both of which he performs in full view of the audience with the lights all burning bright, so as to show there is no deception or trick in their accomplishment. In the second act he breaks out of a steel cage after being securely handcuffed and locked in with the regulation prison locks. Again he gets out of a strait-jacket in the third act, which hospital authorities claim is an impossibility, but Jack Dorris demonstrates that these things are easy to do. The play is magnificently mounted with all the carefulness of detail which make all of Mr. Charles E. Blaney's productions so successful. The cast is an unusually strong one, and several clever specialties are introduced.

The Majestic's Opening.
The Majestic Theatre, at Adams and Broad Streets, will open its second

Richmond public.
Manager Kahn has been a busy man for several weeks looking after the decorations, paperhangers, electricians,

etc. The house last year was considered very pretty—being a complete little theatre—not a patchwork affair. A competent staff of assistants has been engaged for the coming season, including Professor Kaufman's orchestra.

The opening bill will be headed by Tom Lancaster, singing and talking comedian, and the Dixie Dancing Girl and Frankford, novelty singing and dancing team.

Story of "The Merry Widow."
When the curtain is raised on Henry W. Savage's magnificent production of "The Merry Widow," the present musical sensation of Europe, at the Academy on September 21st, 25th, 26th, the players of Richmond will have an opportunity to witness a light opera that makes a musical epoch in compositions of its class. Never in the history of music has a production evoked such a furor throughout Europe and of the thousands returning from abroad, who saw the piece on the other side, not one can be found who does not enthusiastically aver that "The Merry Widow" is the greatest ever. In Franz Lehar, the composer, another genius has been found who can tickle the fancy of the musical student and at the same time write music whose languorous melodies hunt the man who doesn't know the difference between a major chord and a spool of cotton.

The story of the piece deals with Prince Danilo, of Marsovia, who is suffering from the effects of an unfortunate love affair, and in trying to forget, has plunged into the dissipation of Paris. Some few years earlier he had set his heart upon Sonia, a farmer's daughter, but his uncle, the King of Marsovia, refused his royal approval to a match between the blue-blooded heir apparent and a little country girl, so Danilo was hustled off to serve as an attaché to the Marsovia legation in Paris.

Meanwhile the broken-hearted Sonia found solace in marriage with a banker, the richest man in Marsovia, who died shortly after the wedding, leaving twenty millions to Sonia. She closes her Marsovia castle and hurries to Paris, where she becomes a merry widow, professing to care no more for the prince or for love at all. She treats with contempt the offer of marriage which pour in upon her wherever she goes. Paris and the gay life her money can buy attract her, and it is there in the midst of her merry-making that she meets her old lover for the first time since the death of her husband. The prince on that occasion is not in his best form. He has been spending days and nights riotously at Maxim's, and is scarcely sober. This does not seem to disgust her, however, possibly because she guesses that love for her has something to do with it, and her heart goes out to him. But when he presumes to grow affec-

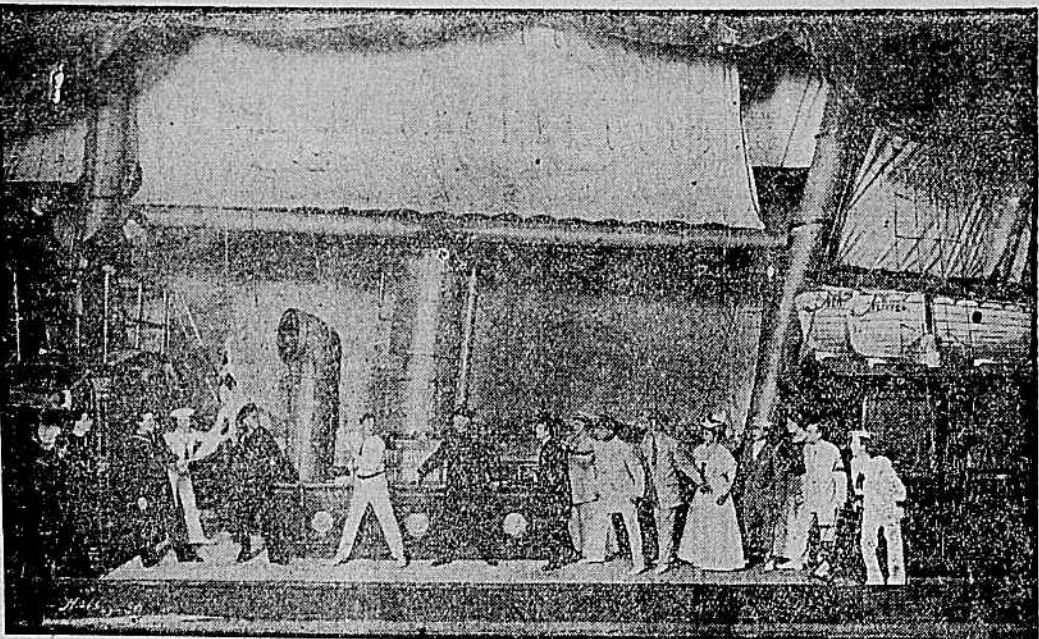
tionate, she informs him fully that she will have none of that, as she believes that he, like the rest, is after her money. This blow brings the prince to his senses, and his pride being wounded, he tells Sonia that nothing on earth will ever induce him again to say that he loves her.

When, in a fit of repentance, she selects him as her partner for a dance before all other suitors, he accepts the honor, only to pull it up at auction, selling his privilege to the Vicomte de Joldon for some thousands of dollars. The pair now become as bitterly hostile as lovers can be, and each determines to make the other give in. Near the end of the second act it looks as if Sonia would win, as when the prince refuses to dance with her she starts on her own account an old Marsovia dance, which at last so intoxicates him that he is forced to join her. This is the famous dance that delighted audiences in every music-loving capital.

Still the prince retains self-control, and believing she is fooling him, says good evening to the merry widow and leaves her as disappointed as ever. A subplot, which is intertwined with the main story, concerns Natalie, the wife of Baron Popoff, the Marsovia ambassador at Paris. She is carrying on an intrigue with the Vicomte de Joldon. The baron has perfect trust in his wife, but he sees a man and woman entering and closing a pavilion, and believing they are lovers, he looks through the keyhole and sees his wife and the vicomte kissing. He is not, however, absolutely sure of the identity of the woman, as it is dark, and Sonia, in order to madden the prince, takes Natalie's place by getting into the pavilion through a secret door and comes out on the arm of the vicomte.

The prince now loses all self-control, and after abusing Sonia rushes off the stage, saying that he has done with her forever. After his retreat the curtain descends on a song of triumph by Sonia, who feels that at last she is quite sure of the prince's love. The same subplot turns upon a missing fan, with the words, "I love you," written on it by the vicomte. This fan gets into the possession of the prince, and in the last act Sonia sees him lay it aside. She jumps to the conclusion that he has written the words, as he is too proud to say them, and determines to get the confession from his lips by telling him that she loses her fortune when she marries again. The race is instantly successful. The moment the prince hears that she will be penniless he takes her to his arms, as a hero should, and all ends happily.

After a long process of elimination Mr. Savage selected a cast of splendidly equipped players, who combine vocal excellence with dramatic talent, to interpret the interesting characters in "The Merry Widow."



ACTUAL YACHT SCENE IN THIRD ACT, BREWSTER'S MILLIONS.

fall in love with her, asked her to marry him, and she became his wife. One day there appeared on the scene a villain, the former lover of the woman, who commits a cowardly murder, and with the assistance of the woman, fastens the crime on Tom, who is tried and convicted for the crime of another. Tom is sentenced to prison for life, and the villainous pair congratulate themselves that they have not only gotten rid of him, but have secured immunity from the law for themselves. But Providence has been watching over the blacksmith, and unseen influences are at work to thwart their plans. Humble friends of Tom do not forget him, and their endeavors to bring the case to the notice of the Governor of Arkansas are finally successful. The villains are unmasked and Tom is proved innocent. The play,

who hated the grandfather, leaves the much greater fortune to Monty, but in the stipulation that the grandfather's money shall be disposed of first. Monty, remembering his mother, accepts the contract. He must keep the matter a secret.

Thereupon he enters upon a career of extravagance. There are restrictions that make it hard for him. He loves her, but such entanglements are forbidden him. His friends come to his aid, not to help him squander it, but to try to save it for him.

A bank fails, and brings him joy. He finances an opera company that "has no possible chance of success," and it makes a hit. One of his friends robs him in order to retrieve Monty's falling fortunes, and loses. Brewster, frantically trying to get rid of the money, buys heavily on a falling mar-

the doors at both performances. The bill is one of remarkable merit, with Miss Mabel McKinley as the feature attraction. Miss McKinley was the favorite niece of the late President, and is well known as a musician and composer. She possesses a voice of rare quality. She will render many of the classic selections, as well as a number of her own compositions. Another charming woman on the bill is Miss Eleanor Falke, who has lately been prominently identified with the "Cincinnati Honey-moon," "Floradora," and other Broadway productions. There is a saying that follows her wherever she goes, that "you never see Eleanor Falke once without going to see her again." Gus Williams, the dean of all German comedians, never fails to hand a good laugh to even the most blasé theatre-goer. Barnes and Crawford will also entertain with their clever songs and dances, and especially Roy Barnes, who is famous as the man with the cleverest hands in the world. The extra added feature is the wonderful acrobatic act, "The Four Castling Danbars." This is said to be the greatest casting act ever presented here. There are more thrills to this



GUS WILLIAMS, "The Dean of German Comedians."

Grand Opening of Majestic Theatre

Monday (Labor Day),
September 7th

PERFORMANCES

3 P. M. } Matinees
4 P. M. }
7:30 P. M. }
8:30 P. M. } Night
9:30 P. M. }

PRICES OF ADMISSION:
With Reserved Seat, 1.50
General Admission, 1.00
A SEAT FOR EVERY ONE.

BILL FOR WEEK

Tom Lancaster,
Singing and Talking Comedian.

The Dixie Dancing Girl and Frankford
Novelty Singing and Dancing.



TOM LANCASTER, Singing and Talking Comedian, at the Majestic.

Academy, Wednesday, Matinee and Night.

THE COHAN AND HARRIS COMEDIANS
IN FREDERIC THOMPSON'S MASSIVE, STUPENDOUS PRODUCTION
OF THE SUPREME NEW YORK, LONDON AND CHICAGO COMEDY SUCCESS.

BREWSTER'S MILLIONS

A DRAMATIZATION BY WINCHELL SMITH AND BYRON ONGLEY OF GEO. BARR MCCUTCHEON'S FAMOUS NOVEL.

With all its Wealth of Scenic Effects Exactly as Witnessed an Entire Year in New York and Chicago, Showing the Wonderful Realistic

YACHT SCENE

BRIGHTEST, WITTIEST, SMARTEST COMEDY OF RECENT YEARS. TEEMING WITH ORIGINALITY, SPARKLING WITH SATIRE, WITH

MR. ROBERT OBER.

AND A NOTABLE COMPANY.

PRICES: Matinee, 25c to \$1.00.
Night, 25c to \$1.50.

ACADEMY 4-Performances-4 Sept. 24-25-26

Saturday Matinee. SPECIAL SEAT SALE OPENS FRIDAY, SEPTEMBER 18th.

ENGAGEMENT EXTRAORDINARY

MR. HENRY W. SAVAGE OFFERS HIS NEW YORK PRODUCTION OF THE OPERATIC SENSATION OF THE WORLD.

The Merry Widow

(DIE LUSTIGE WITWE)

MUSIC BY FRANZ LEHAR.

BOOK BY VICTOR LEON AND LEO STERN.

"MADAM BUTTERFLY" GRAND OPERA ORCHESTRA, UNDER THE DIRECTION OF MR. FRANK ROBB ONE YEAR IN NEW YORK. SIX MONTHS IN CHICAGO.

CAST INCLUDES:

ROSEMARY GLOSZ,
FRANCESKA KASPAR,
MABEL WILBUR,
MINNIE OLTON.

FLORA BELLAIRE,
PAULINE MARSHALL,
GEORGE DAMBREL,
CHARLES W. KAUFMAN.

M. J. G. BRIGGS,
JAMES WHIRLAN,
MURRAY ZACH,
FRANK CURRIER,
THOMAS LEARY.

GEORGE MANCHESTER,
W. STRUNZ,
PAUL FELVER,
K. KALARSZKZ.

SCALE OF PRICES:

Entire Orchestra	2.00	First Three Rows Balcony	1.50
Lower Box Seats	2.50	Next Six Rows Balcony	1.00
Upper Box Seats	2.00	First Three Rows Gallery	.75
Gallery Box Seats	1.50	Next Six Rows Gallery	.50

BURNS MANTLE

IN THE

CHICAGO TRIBUNE

SAYS:

"Untrammeled by the shallow laws of convention."

THE NEW YORK PRESS

SAYS:

"A virile and powerful drama that stirs the passions deep."

AMY LESLIE

IN THE

CHICAGO NEWS

SAYS:

"It stands revealed as the work of a suddenly famous and splendidly equipped genius."

ACADEMY Friday & Saturday Night September 11th & 12th MATINEE SATURDAY.

The Lyric Theatre (N. Y.) Success

THE WOLF

A PLAY OF THE CANADIAN WOODS

By EUGENE WALTER, Author of "PAID IN FULL"

Mr. Andrew Robson and an Excellent Cast

Prices—Mat., 25c to \$1.00; Night, 25c to \$1.50
SALE OPENS MONDAY.

ALLAN DALE

IN THE

NEW YORK AMERICAN

SAYS:

"The Wolf" is direct, terse, capably written, sincere and free from conventional floundering. It is a splendid piece of Broadway melodramatic work."

THE NEW YORK

EVENING JOURNAL

SAYS:

"It is a wonderful melodrama wonderfully acted."